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THE SOUTH CAROLINA

S*M*A*S*H

STATE MUSEUM OF ART, SCIENCE, AND HISTORY



Reaching for
the Goal

S. C. STATE LIBRARY

OCT 14 1983

STATE DOCUMENTS

David C. Sennema, Director

Overton G. Ganong, Editor

Leaps and Bounds

It seems like every time we turn around we're needing more space for new members at the State Museum staff. Since the last issue of SMASH, we've added three new members to the ever-smaller office space on Devine Street.

Ladies First.

Lynn Debbink-Potter has joined us as the Coordinator of Statewide Services. She comes to us from the Columbia Museum of Art and Science where she served as their Director of Public Relations. She received her undergraduate degree in art history from Grand Valley State Colleges in Allendale, Mich. and she has completed post-graduate work at the Rhode Island School of Design and Southeastern Massachusetts University.

Lynn has replaced Linda Knight in Statewide Services. Linda has moved over to the Curator of Education position a position which, until now, had been vacant.

A. Michael Fey has come to us as the Director of Exhibits from the Natural Science Center in Greensboro, N.C. where he served as Curator of Exhibits for five years. He holds a BA in Studio Art from Eastern Kentucky University and a Master's of Fine Arts in Studio Art from the University of North Carolina at Greensboro.

James Brown, our latest addition, has capably filled the exhibit preparator position. He holds a BA in fine arts from the University of South Carolina, and some of his more visible works include rock and tree design and fabrication at the the Riverbanks Zoo as well as set construction for ABC, CBS and PBS productions.

We're happy to find space for these new additions to the State Museum family.



Professional librarians, Carol Reynolds (left) and Libby Rich have volunteered their time to help us get our library in shape. Although it's not a large library, it is still hard to find just what we need when we need it. With the help of Libby and Carol, that problem will be solved shortly.

Board Chairman receives awards

State Museum Board of Trustees Chairman Guy F. Lipscomb, Jr. was recently awarded the 1982 Elizabeth O'Neill Verner Award and the University of South Carolina's Algernon Sydney Sullivan Award.

The Verner Award is given each year by the Governor of South Carolina as an acknowledgement of an individual, corporation or city's contribution to the arts in South Carolina.



Board of Trustees Chairman Guy F. Lipscomb, Jr. after he received the Elizabeth O'Neill Verner Award May 24.

Lipscomb was given the Individual Award for his long-standing contribution to art in general and to art in South Carolina in particular. An artist who works in watercolor, Lipscomb has exhibited in an impressive 30 one-man shows in eight years. Aside from serving as chairman of the State Museum Board of Trustees, he is a co-founder of the South Carolina Watercolor Society.

The Verner Award, given every year since 1972, is named in honor of the late Charleston artist, Elizabeth O'Neill Verner. Verner attained international recognition for her etchings and pastels of Lowcountry scenes. The award itself is a cast bronze statue by South Carolina artist Jean McWhorter.

The Algernon Sydney Sullivan award is given annually to an outstanding alumnus of the University of South Carolina. Lipscomb is a member of the board of USC's Research and Development Foundation.

A 1938 graduate of USC, he served as president of his senior class and was captain of the basketball team his senior year. While a pre-med and chemistry major at USC, Lipscomb earned nine letters in athletics.

State Museum Board of Trustees

Guy F. Lipscomb, Jr. Chairman	At Large
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Dr. Overton G. Ganong	Deputy Director for Programs
S. Benjamin Swanson	Deputy Director for Administration
James Brown	Exhibit Preparator
Winona O. Darr	Registrar
Lynn Debbink-Potter	Coordinator of Statewide Services
Michael Fey	Director of Exhibits
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Ronald Shelton	Curator of Science and Technology
Dr. Theresa Singleton	History Researcher
Dr. Rodger E. Stroup	Curator of History
David M. White	Public Information Officer

S*M*A*S*H, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring, and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, natural history, science and technology, and art.

Rice Museum

Low country story

Georgetown is a quiet coastal town. It boasts large houses; silent tree-lined streets and the Rice Museum.

Occupying what used to be the Town Hall, the Rice Museum is at the intersection of Front and Screven Streets along the Waccamaw River. The old town clock fronts the two-story brick building where the tales of the plantation rice culture are told. According to Director James A. Fitch, the museum follows the trail of the Indian trade beginning in 1670 to indigo trade around 1735 to rice production and trade following the American revolution.

"Georgetown was an important source of indigo and rice for South Carolina," said Fitch. "This museum was begun in 1970 to coincide with South Carolina's tri-centennial. The museum has always been in this building that dates from 1842. The clock was added three years later, in 1845," he said.

The building, which is on the National Register of Historic Places, was once the Town Hall upstairs and an open-air, public market downstairs. "The bottom was enclosed but you can still see where the archways were," said Fitch. While most of the upstairs is used for the permanent exhibits, downstairs serves as office space, collections storage and a changing gallery for traveling art exhibits.

"We're busy renovating our 'Extension Gallery' next door," said Fitch. "We will be exhibiting the Brown's Ferry vessel once it has been conserved, and we'll need more space."

The Brown's Ferry vessel dates from around 1740 and is the earliest known example of a colonial manufactured sailing ship in existence in the western hemisphere. "Right now, it's in Columbia, being

preserved at the Institute of Archeology and Anthropology; but we'll exhibit it next door in what used to be the Kaminski Hardware store.

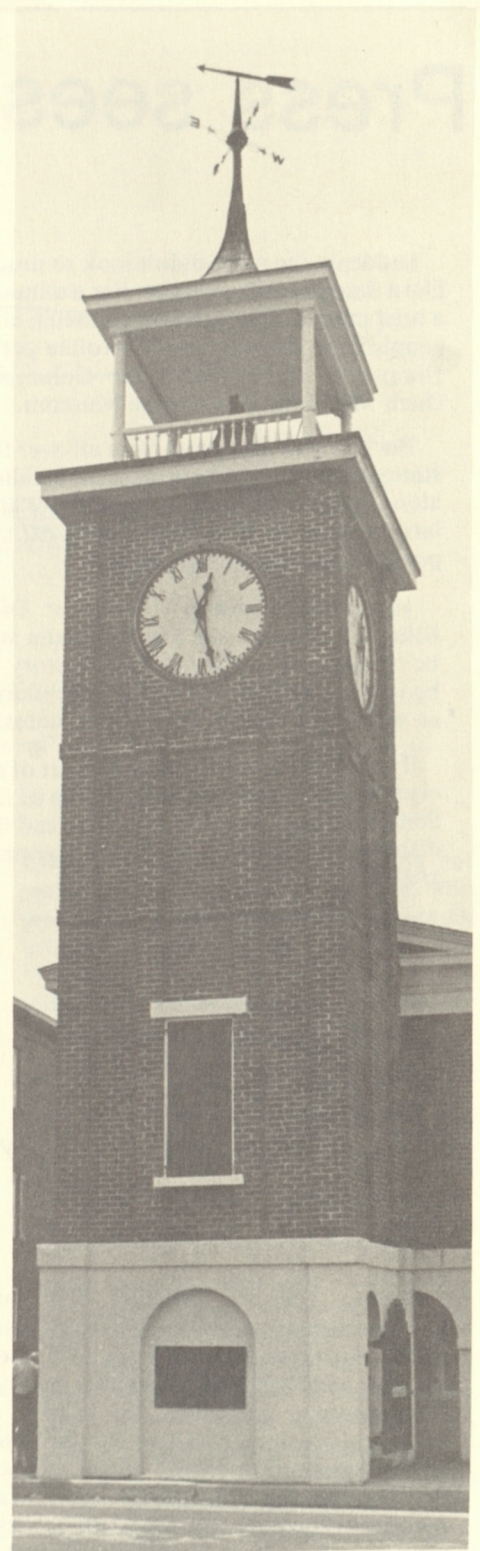
"This will be a major addition to our collection," said Fitch. "And we believe that the renovations to the Extension Gallery will be important in the next step of our development."

Restorations, in fact, have been completed on the first floor of the four-story building. These modernizations have added an additional 3,000 square feet to the Rice Museum's facility for major exhibitions of nationally recognized artists.

Another delightful attribute assigned to the Rice Museum is the beautiful garden that surrounds the back of both buildings. The garden overlooks the Waccamaw River which, being an estuary, has access to the ocean for local shrimp boats. These boats tie up near the Rice Museum, providing classic coastal scenery for anyone wanting to spend a few leisurely hours watching the river flow by.

Fitch is planning for the museum to participate in the upcoming celebration of the 250th anniversary of the Prince George Winyah Parish in 1984. These programs will fit nicely with the special series the museum produces for third graders on the rice culture and similar programs geared for adults. As the Rice Museum continues to grow, Fitch hopes to develop a network of volunteers to allow these programs to continue.

From April to September, the Rice Museum is open weekdays from 9:30 a.m. to 4:30 p.m. and on Saturdays from 10 a.m. to 4:30 p.m. From October to March, you can visit the Rice Museum during the



The Old Clock Tower



State-wide Services Coordinator Lynn Debbink-Potter studies an exhibit of rice culture tools

week between the hours of 10 a.m. to 1 p.m. and on Sunday from 2 to 4:30 p.m. Admission is \$2 for adults, free to students and school groups with reservations, and \$.50 to all military personnel in uniform. For more information about the Rice Museum, call 546-7423.

South Carolina is rich in museum culture. Visit the Rice Museum or your local museum and take someone who has never been before.

Press sees potential in Museum

Suddenly the place didn't look so much like a deserted mill anymore. For a minute, a brief minute, it looked like a museum and people from all over South Carolina got a glimpse of the potential the Columbia Duck Mill holds for a State Museum.

Back in May, the press from all over the state gathered at the state museum building along with members of the legislature and large number of volunteers to kick off the public fund-raising campaign.

In remarks made by Governor Dick Riley, he said that the State Museum will be "a place to house our State's story to be told to our children and grandchildren as well as to visitors from other states."

The Governor's remarks were part of an event that included the presentation of the State Museum campaign slide show and the display of several of the museum's artifacts.

"... a place to create lessons and memories of what it is to be a South Carolinian."

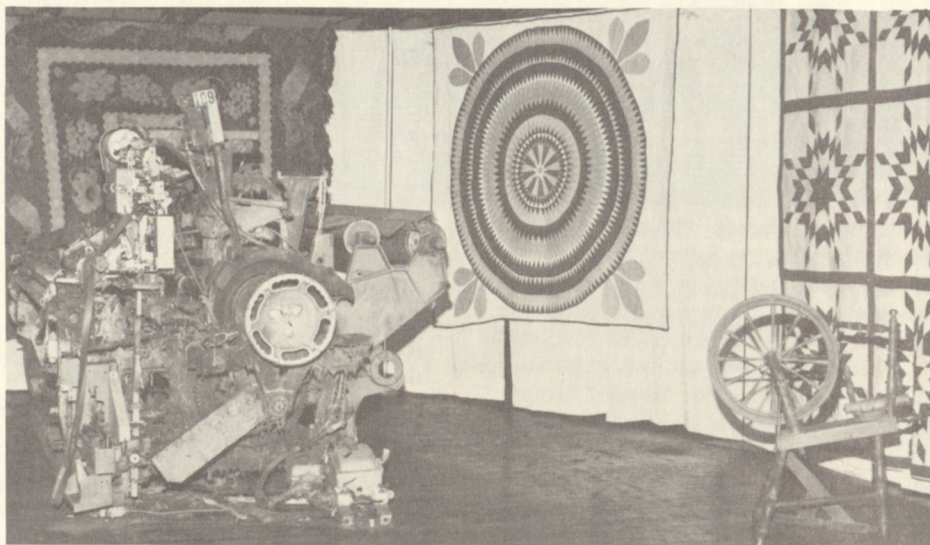
— Gov. Richard Riley

Exhibit Director Michael Fey put together displays of artifacts from all four of the disciplines including the 13½ foot alligator and black bear for natural history, the Anderson automobile for history, a loom and spinning wheel as well as some quilts representing textiles in the science and technology department. Art was represented by a piece of Edgefield pottery, a piece of Leo Twiggs' batik work and a portrait of John C. Calhoun.

"When I left the State House," said Governor Riley, "there were crowds of boys and girls there to see first-hand where government functions. The Museum will be just as important to each of these children as well as their teachers and parents.

"The State Museum will let them see what they read about in their textbooks (and it will be) a place to create lasting lessons and memories of what it is to be a South Carolinian."

Campaign Chairman Nap Vandiver of



The Science & Technology exhibit had it all: from a modern loom to a primitive spinning wheel and several historical quilts. (Photo by Hunter Clarkson)

Greenville announced that over half of the campaign goal had been reached. "As of today, we have raised in cash and pledges \$1.8 million," said Vandiver. "We need \$3 million and with the help of generous South Carolinians like the ones who have already participated, we will meet our goal."

As each of the disciplines of the State Museum was discussed by Director David Sennema, the areas that were set up as exhibits were lit by spot lights to give a dramatic effect to the production. The

huge, dark mill was then given to guided tours of the facility for the visitors.

The purpose of the meeting last May was to get the State Museum before the people of South Carolina so that they could see the potential that lies within this project. The State Museum is now a recognizable entity and, as more and more people learn about what we're doing, they are wanting to become a part of the State Museum.

"Funding for the Museum," said Riley, "is a good example of how state government and the private sector can work together." Sue Hendricks, Executive Direc-

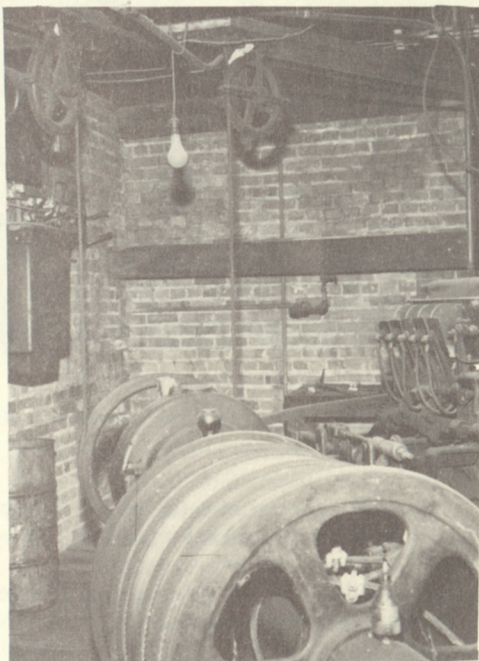


Lunch was provided and served by members of the Friends of the State Museum. No one walked away hungry! (Photo by Hunter Clarkson)

tor of the Friends, has already added another angle to the funding drive.

"We have applied for two federal grants, one administered through the Department of Archives and History and the other through the Economic Development Agency. These grants would assist with the demolition and construction and would move the project ahead quite rapidly," said Hendricks.

"We have just made application so we don't know whether or not we have been successful. These are also matching grants so we are again using the combination of public and private monies."



Some of the heavy equipment will remain in the old mill. This is the business end of a freight elevator. (Photo by Hunter Clarkson)

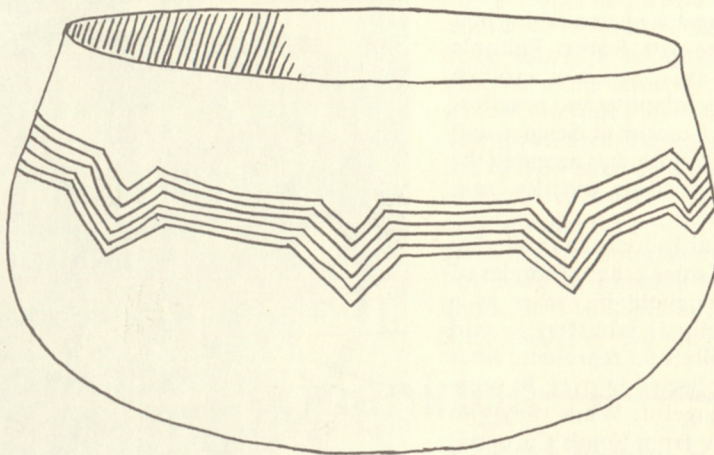
This summer is proving to be a hectic time for fund raising. The success of the campaign, and ultimately the success of the State Museum, hinges on the participation of individuals who are committed to seeing that the project be completed.

We are pleased with the head start that we have been allowed, but over half way to the goal is not all the way there. If you have not contributed to the State Museum, you can make your tax-deductible checks to the State Museum Campaign. The address is State Museum Campaign, P.O. Box 5358, Columbia, S.C. 29250.

We've crossed the half way point and there's no point in turning back now. Won't you please help open the State Museum in 1987?

Cover Photo: Gov. Dick Riley (center), State Museum Trustee, Dr. Leo Twiggs (right) and Riley's Aid Terry Peterson take a tour through the new State Museum Building (Photo by Hunter Clarkson)

Carolina's first inhabitants



A Mississippian incised pot

Corn, beans, and squash are hardly ever thought of as Indian foods, yet Indians were the first to cultivate these crops in South Carolina long before the arrival of either Europeans or Africans. The history hall of the State Museum will feature several exhibits on the life and culture of the first South Carolinians. These will focus primarily upon Indian pre-contact culture but contemporary developments of the more recent past will also be treated.

South Carolina was first occupied by humans between 12,000 and 10,000 years ago. These early peoples, called Paleo-Indians by archaeologists, were nomadic families whose ancestors made their way to North America from Siberia along a land bridge that once connected Alaska to Asia. Although little is known of Paleo-Indian lifeways, these Indians apparently hunted a variety of animals including the now extinct mammoth and mastodon.

When these large game animals disappeared, Indian life changed. During the next phase of Indian culture, known as the Archaic Era (8000 to 2000 B.C.) people migrated seasonally to hunt deer, rabbits and bison and to gather nuts, acorns, and other plants. Eventually every corner of South Carolina was occupied. By the end of the period, pottery made its first appearance and along the coast, shellfish became a mainstay. For unknown reasons, shells were occasionally collected and piled in ring formations sometimes measuring 200 feet in diameter and 10 feet in height.

A new way of life called the Woodland Tradition began to unfold approximately

2,000 years before Christ. Hunting and gathering, still vital to subsistence, were gradually supplanted by horticulture as the primary method of getting food. The Woodland period is also characterized by village settlement, burial mound construction and new styles of pottery.

By 1,200 A.D. most South Carolina Indians were full-fledged farmers. Corn, beans, and squash became staples, and people lived in permanent, fortified villages. A theocratic political system developed which is evident in the construction of platform mounds used as substructures for temples. Permanent village life, temple mounds, elaborately decorated pottery, and a farming technology indicate a highly sophisticated society.

It was during this period of temple mound building, known as the Mississippian culture (1,000 to 1,500 A.D.), that South Carolina Indians had their first contact with Europeans. As Europeans established permanent settlements, Indian culture drastically declined. Diseases introduced from the Old World severely reduced the native population. Once the English settled Charles Towne in 1670, they established a lively trade in which Indians exchanged deerskins for European goods.

A temporary exhibit on these aspects of South Carolina Indian culture is currently at the McKissick Museum. It is sponsored by the South Carolina Archaeological Society in conjunction with the Institute of Archaeology and Anthropology of the University of South Carolina and the Department of Archives and History. The show will run through May, 1984.

— Theresa Singleton

Getting Steamed

In case you hadn't noticed, you don't hear the scream of a steam whistle much any more.

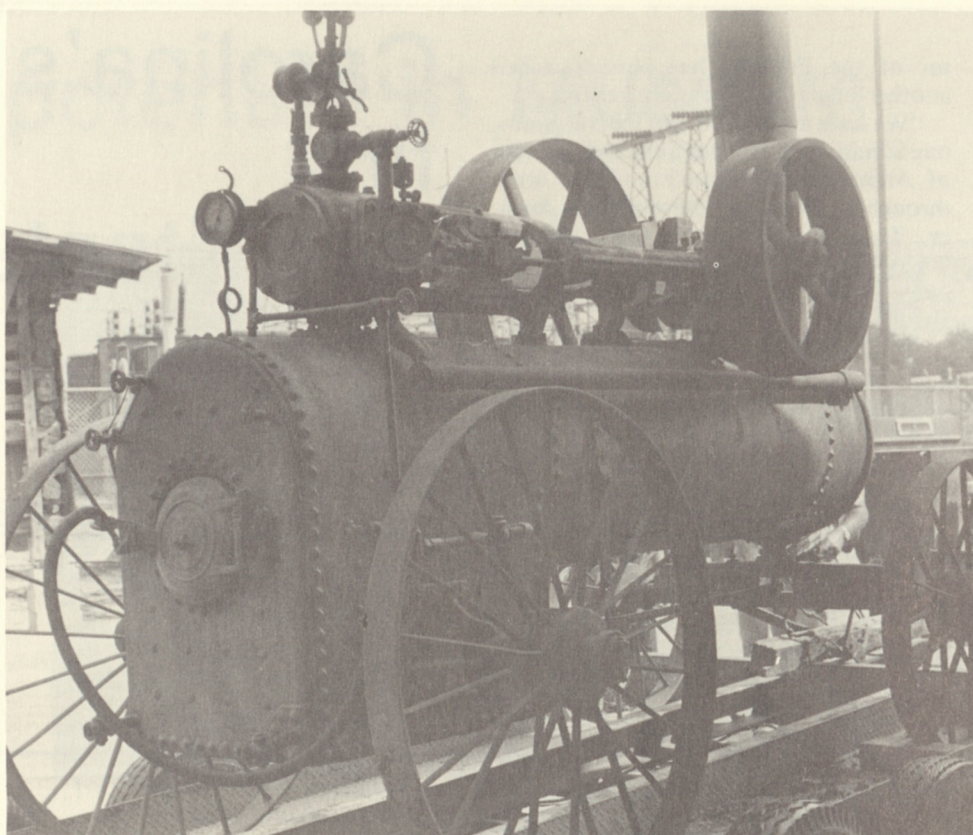
The era of steam power is something that most people equate with Robert Fulton's steamboat but the use of steam as a source of power had many adaptive and practical applications. Our Curator of Science and Technology, Ron Shelton, has accepted the donation of a dozen steam whistles from a Columbia resident.

"The Rev. Arthur E. Kelly had collected these whistles and some other examples of steam power throughout his years as a traveling evangelical minister," said Shelton. "This collection represents what Reverend Kelly collected in over 30 years as a traveling evangelist. While only two of the whistles are from South Carolina, they are all representative of steam whistles used in South Carolina.

"Steam power was a major source of energy in the early 20th century in the home, industry and farming. The whistle was always an essential part of the steam process marking time intervals, monitoring the steam process and warning of possible danger."

One of Rev. Kelly's whistles was from a 1905 sawmill in Varnville, which is near Hampton, S.C. Another whistle, whose origin is unknown, is a three-chime whistle that Rev. Kelly found in Allendale.

The State Museum has recently collected



The Tozer steam engine, made in Columbia, is parked at the State Museum Building

a Tozer steam engine from Katherine P. Ballentine. The Tozer engine was made here in Columbia near the turn of the century and was used, after being drawn by a horse or tractor, to power farm equipment.

Although not part of Rev. Kelly's donation, we also have the whistle off the last barge to navigate the Congaree River

system. The whistle is from the Ruth II, which dates from 1916.

Several of the whistles and a steam engine will be on display for the next few months, in the State Museum Exhibit Case, in the ground floor lobby of the State House in Columbia. If you have an opportunity, please stop by and take a look at this fine exhibit.

Confederate battle uniform may be counterfeit

William Wirt Humphrey of Anderson went off and joined the Confederate Army. When he returned home he had been wounded "in the left breast" and had risen to the rank of major in Company B of the 4th South Carolina Regiment.

Shortly after Lee surrendered to Grant, reunions of Confederate war veterans began to occur and Humphrey was a willing participant.

War veterans, being proud souls, tend to wear their old uniforms, or in many cases, "reunion uniforms" — replicas of the originals.

Humphrey was no exception and both of his coats are part of the collection of the State Museum. According to Dr. Rodger Stroup, Curator of History at the South Carolina State Museum, reunion coats are not altogether a rare find. An original coat is an exception and to have both coats is an oddity indeed.

"Most coats you see as Confederate coats," said Stroup, "are actually reunion

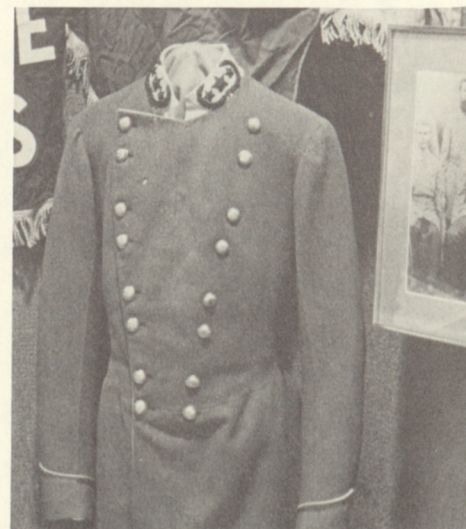
coats. Many of them were made in Philadelphia. The difference is in the material, buttons, workmanship and the stars. The stars look the same but they are made differently." The biggest difference, of course, is whether or not it was worn in the War.

"According to Humphrey's biography," said Stroup, "he was wounded in the left breast in a battle at Frayser's Farm in Virginia. There is a bullet hole in the genuine coat that we have and we think there is blood around it, but we haven't had the chance to test it."

"The original coat, however, doesn't have the original buttons on it. Following the war, a regulation was passed that said Civil War veterans from the South could wear their uniforms but without their original buttons." According to Stroup, the original buttons were emblazoned with "CSA" and were not allowed.

The replacement buttons on the original coat match the buttons on the reunion

coat. They are South Carolina Militia buttons with a palmetto tree and "SC" on them.



W.W. Humphrey's reunion uniform on display at McKissick Museums.

Museum Shorts

The **Parris Island Museum** at the Marine Corps Recruit Depot has a new director/curator, Dr. Stephen R. Wise, who reports that the museum is currently revamping its exhibits and expanding its exhibition space. We welcome Dr. Wise to the South Carolina museum community and wish him success in his work at Parris Island.

This summer the **Keowee-Toxaway Visitor Center** will celebrate the tenth birthday of the Oconee Nuclear Station's Unit 1. A special photographic exhibit will chronicle the plant's first decade, emphasizing the people who have worked on the project from its beginning.

The visitor center, containing several thousand square feet of exhibits on the production and use of energy, is open Monday through Saturday, 9 to 5, and on Sunday, 12 to 6 p.m., June through August only. In September, Sunday hours will be from 12 to 5 p.m.

For more information write to P.O. Box 308, Clemson, 29633 or call (803) 882-5620.

On May 28th the South Carolina Department of Parks, Recreation and Tourism opened the Castle Gallery in the front entrance to **Atalaya** at **Huntington Beach State Park** across from Brookgreen Gardens near Murrells Inlet. The gallery will be open daily from 10 a.m. to 6 p.m. through Labor Day and will offer the arts and crafts of some of the Low Country's best-known artisans.

Every weekend throughout the summer, artists and craftsmen will be featured in the courtyard of Atalaya, where the public can observe them at work.

The **Living History Farm** at **Kings Mountain State Park** is open for the summer. A re-creation of an up-country farm during the 1850's, the site includes the homeplace, a cotton gin and several log barns and outbuildings.

The farm will be open daily during daylight hours, with on-site interpretation by park staff on Wednesday from 1 p.m. to 6 p.m. and Thursday through Sunday from 10 a.m. to 6 p.m.

The staff has put together a summer series called "Sundays at the Farm," which features demonstrations of traditional Appalachian crafts along with family entertainment and special interpretative programs.

The State Park is located 15 miles northwest of York, S.C., adjacent to the Kings Mountain Military Park.

During September the **Riverbanks Zoo** in Columbia will open its new Educational Center to the public. Suitable for a broad range of programs, the center will feature two classrooms, a natural history library and a 208-seat auditorium.

Brookgreen Gardens has acquired from the Metropolitan Museum of Art in New York City, the fountain group entitled "Aganippe, the Fountain of the Muses," by Carl Milles. This magnificent sculpture was created specifically for the Lamont Wing of the Metropolitan. Completed shortly before Milles' death in 1955, it is probably the last sculpture group done by this great artist.

Museum happenings

Anderson County Arts Center

Anderson

September 2-30

SC Watercolor Society*

Pendleton Camera Club Exhibit

Barnwell County Museum

Barnwell

July-August

Southern Visions: A Photography Competition*

September

Randolph R. Lambeth, watercolors

The Charleston Museum

Charleston

July 23-September 6

Fourth Annual Juried Exhibition of the S.C. Crafts Association

Gibbes Art Gallery

Charleston

September 4-October 16

Edward Weston: One Hundred Photographs from the Hallmark Photographic Collection

Old Slave Mart Museum

Charleston

Through September 30

Eight 20th Century Black Artists

Spartanburg County Arts Center

Spartanburg

August 7-September 2

Artists' Guild Exhibition

Sumter Gallery of Art

Sumter

September 11-30

Annual juried exhibition of the Sumter Artist's Guild

*Traveling exhibit from the S.C. State Museum

The fountain is presently in storage until a new pool and garden area can be developed to exhibit it.

Historic Columbia Foundation is offering bus tours of the historic districts of the capital city. Visitors can choose one of three tours; a comprehensive one-hour tour, a more leisurely three-hour tour, which includes a trip through the downtown area and a guided tour through one of the Foundation's sites, or an extended five-hour tour through the city that not only includes the downtown area and three historic sites, but also a Victorian picnic. For more information write to the Foundation at 1616 Blanding Street, Columbia, S.C. 29201, or call (803) 252-7742.

Columbia Museums of Art & Science

Columbia

June 6-September 25

Oriental Porcelain, from the collection of Major Duane Sinclair

June 26-September 4

Charles Fraser of Charleston

August 7-September 18

Hills and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain

September 4-October 30

The Prints of Charles Jacques

September 11-October 23

Southeastern Photographers

September 24-October 23

Seibels-Bruce Caroliniana

Watercolor Competition

McKissick Museums, USC

Columbia

July 6-September 12

Peter Cram:

Wildlife and Other Images

August 20-September 30

Mirror of Time:

Elizabeth O'Neil Verner

August 31-September 28

James M. Steven: Works on Paper

Florence Museum

Florence

September

George R. Graham, sculpture

The Embroiderers Guild of America

Greenville County Museum of Art

Greenville

September 5-October 17

Artists' Quilts from the Collection of Ludy Strauss

September 7-October 30

(to page 8)

Donors

We would like to recognize the people and institutions who, over the last few months, have generously donated objects to our collections. Their support, interest and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

John L. Baker, Greenville
Katherine P. Ballentine, Columbia
Estate of G.H. Bostwick, Yemassee
Aubrey E. Brooks, Columbia
Herbert Brown, Columbia
The R.L. Bryan Company, Columbia
Mrs. James R. Bryant, Anderson
Francis McFadden Cone, Atlanta, Georgia
Edwin H. Davis, Columbia
Elizabeth G. Davis, Columbia
Harry B. Dunker, Columbia
Agnes C. Eckhoff, Orangeburg
Mrs. Carl E. Feagle, Edmund
Estate of Viola Ann Johnson Gibbes, Columbia
A. Mason Gibbes, Sr., Columbia
Hunter Alston Gibbes, Columbia
Mr. and Mrs. Joe Gibbes, Columbia
Rhoda Jane Gibbes, Columbia
Sanders R. Guignard, Columbia
Thelma Riser Hallman, West Columbia
Family of Harry R.E. Hampton, Columbia
Mr. I. Bradwell Hamer, Columbia

S.C. Department of Health & Environmental Control
Historic Columbia Foundation, Columbia
Murrel J. Huckabee, Abbeville
Cleveland A. Huey, Columbia
D.H. Jefcoat, Little Mountain
Mary A. Jones, Columbia
Jones and Frank Oil Equipment Company, Columbia
Kenneth C. Jones, Belton
Malcolm Jones, Belton
Reverend Arthur E. Kelly, Columbia
Charles E. Lee, Columbia
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McKissick Museums, Columbia
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Capt. Fitzhugh McMaster, North Chatham, MA
Jack A. Meyer, Winnsboro
Michael Norris, Sr., Columbia
Mary Keith Shirley Oakes, Laurens
Harry Osteen, Anderson
Loulie Latimer Owens, Travelers Rest
Peter R. Parr, Columbia
Hannah Phillips, Winnsboro
Margaret Pulliam, John's Island
Ronnie Richardson, Newberry
Ann Y. Riley, Columbia
Saluda-Standard Sentinel, Saluda

David C. Sennema, Columbia
Quincy J. Smith, Bowman
Susan Gibbes Starnes, Columbia
Blanche Taylor, West Columbia
John R. Turnbull, Columbia
Doris R. Tuttle, Columbia
Carolyn Gibbes White, Columbia
Mr. and Mrs. David M. White, Columbia
Mrs. T.C. Williams, Columbia
Shirley Woodside, Columbia
Alice Wright, Columbia

happenings

Museum School of Art Faculty
Exhibition
September 11-November 13
Making Paper

Hartsville Historic Museum Hartsville

September
Art works by Mary Jane Bradham
of Charleston
(Museum open only on Sundays, 3-5 p.m., during July and August.)

Calhoun County Museum St. Matthews

September
Alvin Staley, art exhibition

S. C. Museum Commission
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